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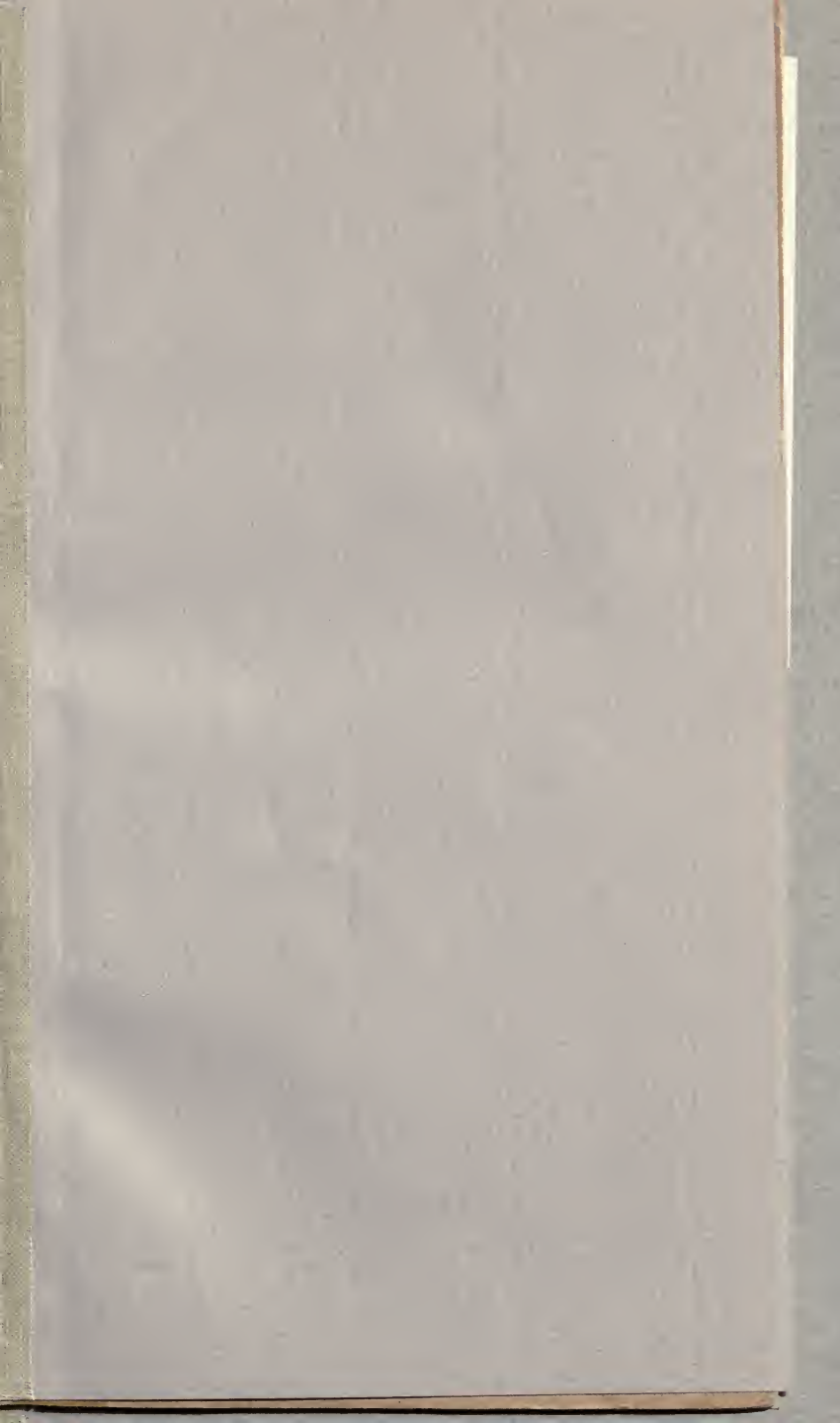


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THE YELLOW KID
WHO LIVES IN HOGAN'S ALLEY
A BURLESQUE

F. Dumont

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DE WITT'S
ETHIOPIAN AND COMIC DRAMA.

THE YELLOW KID

Who Lives in Hogan's Alley.

A BURLESQUE.

By FRANK DUMONT,

Author of "Mr. Mikado," "Helen's Funny Babies," "The Rain Makers," "McFadden's Elopement," etc., etc.

As Performed for Ten Weeks in the Eleventh-street Opera House, Philadelphia, by Dumont's Minstrels.

TO WHICH ARE ADDED,

A Description of the Costumes—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage and the whole of the Stage Business.

New York :

THE DE WITT PUBLISHING HOUSE,

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Any of the following Plays sent, postage free, on receipt of price—Fifteen Cents each.

In ordering, please give correctly the title of each piece wanted.

** These Plays require but one scene, unless otherwise stated. The figures in the columns indicate the number of characters—M. male; F. Female.

No.	M. F.	No.	M. F.
141. Absent Minded, Eth. farce.....	3 1	88. First Night, Dutch farce.....	4 2
73. African Box, Eth. burlesque, 2 sc.	5	51. Fisherman's Luck, Eth. sketch... 2	
107. Africanus Bluebeard, Eth. musical burlesque.....	6 2	152. Fun in a Cooper's Shop, Eth. sketch	6
113. Ambition, Irish farce, 2 scenes....	7	106. Gambrinus, King of Lager Beer, Eth. burlesque, 2 scenes.....	8 1
133. Awful Plot (An), Eth. farce.....	3 1	157. Gentlemen Coon's Parade, Eth. musical sketch.....	3
43. Baby Elephant, Eth. sketch, 2 sc.	7 1	83. German Emigrant, Dutch sketch..	2 2
42. Bad Whiskey, Irish sketch.....	3 1	77. Getting Square on the Call Boy, Eth. sketch.....	3
79. Barney's Courtship, Irish musical interlude.....	1 1	17. Ghost (The), Eth. sketch.....	2
40. Big Mistake, Ethiopian sketch... 4		58. Ghost in a Pawn Shop, Eth. sketch	4
155. Black Brigands, musical burlesque	8	31. Glycerine Oil, Eth. sketch, 2 sc....	3
6. Black Chap from Whitechapel, Ethiopian farce.....	4	20. Going for the Cnp, Eth. interlude.	4
10. Black Chemist, Ethiopian sketch..	3	82. Good Night's Rest, sketch.....	3
11. Black-Ey'd William, Eth. sketch, 2sc.	4 1	130. Go and Get Tight, Eth. farce.....	6
146. Black Forrest (The), Eth. farce... 2	1	86. Gripsack (The), sketch.....	3
110. Black Magician, Eth. comicality..	4 2	70. Guide to the Stage, Eth. sketch... 3	
126. Black Statue (The), Eth. farce....	4 2	61. Happy Couple, farce.....	2 1
127. Blinks and Jinks, Eth. sketch....	3 1	142. Happy Uncle Rufus, Eth. musical sketch.....	1 1
128. Bobolino, the Black Bandit, Eth. musical farce.....	2 2	23. Hard Times, Eth. extravaganza... 5	1
120. Body Snatchers (The), Eth. sketch 2 scenes.....	4	118. Helen's Funny Babies, Eth. burlesque.....	6
78. Bogus Indian, sketch, 4 scenes....	5 2	3. Hemmed In, Eth. sketch.....	3 1
89. Bogus Talking Machine, Eth. farce	4	43. High Jack, the Heeler, Eth. sketch	6
24. Bruised and Cured, Eth. Sketch... 2		68. Hippotheatron, sketch.....	9
108. Charge of the Hash Brigade, comic Irish musical sketch.....	2 2	150. How to Pay the Rent, farce.....	6
148. Christmas Eve in the South, Eth. farce.....	6 2	71. In and Out, sketch.....	2
35. Coal Heaver's Revenge, Eth. sketch	6	123. Intelligence Office, Eth. sketch....	2 1
112. Coming Man, Eth. sketch, 2 scenes	3 1	33. Jealous Husband, Eth. sketch....	2 1
41. Cremation, Eth. sketch, 2 scenes..	8 1	94. Julius the Snoozer, Eth. burlesque 3 scenes.....	6 1
144. Crowded Hotel (The), sketch.....	4 1	103. Katrina's Little Game, Dutch act..	1 2
140. Cupid's Frolics, sketch.....	5 1	1. Last of the Mohicans, Eth. sketch.	3 1
12. Daguerreotypes, Eth. sketch.....	3	36. Laughing Gas, Eth. sketch.....	6 1
53. Damon and Pythias, Eth. burlesque 2 scenes.....	5 1	161. Limekiln Club in an Uproar (The), Eth. farce.....	8 1
63. Darkey's Stratagem, Eth. sketch... 3	1	18. Live Injun, Eth. sketch, 4 scenes.	4 1
131. Darkey Sleep Walker, Eth. sketch.	3 1	60. Lost Will (The), Eth. sketch.....	4
124. Deaf as a Post, Eth. sketch.....	2	37. Lucky Job, farce, 2 scenes.....	3 2
111. Deeds of Darkness, Eth. extravaganza.....	6 1	90. Lunatic (The), Eth. farce.....	3
139. Desperate Situation, farce.....	5 2	109. Making a Hit, Eth. farce, 2 scenes.	4
159. Dodging the Police, farce.....	6 3	151. Malicious Trespass, Eth. sketch... 3	
157. Don't Get Weary, musical sketch.	1 1	149. 'Meriky, Eth. farce.....	3 1
50. Draft (The), Eth. sketch, 2 scenes.	6	91. Micky Free, Irish sketch.....	5
64. Dutchman's Ghost (The), sketch..	4 1	156. Midnight Intruder, farce.....	6 1
95. Dutch Justice, Dutch sketch.....	11	147. Milliner's Shop, Eth. sketch.....	2 1
67. Editor's Troubles, farce.....	6	129. Moko Marionettes, Eth. eccentricity, 2 scenes.....	4 5
4. Eh? What is it? Eth. sketch.....	4 1	101. Molly Moriarty, Irish musical sketch.....	1 1
136. Election Day, Eth. farce, 2 scenes.	6 1	117. Motor Bellows, farce.....	4
98. Elopement (The), farce, 3 scenes..	4 1	158. Mr. Mikado, musical burlesque... 6	4
52. Excise Trials, Eth. sketch.....	10 1	44. Musical Servant, Eth. sketch.....	3
25. Fellow that Looks like Me, interlude.....	2 1	8. Mutton Trial, Eth. sketch, 2 sc....	4
		119. My Wife's Visitors, farce.....	6 1

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TOGETHER WITH

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—EN-
TRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORM-
ERS ON THE STAGE, AND THE WHOLE OF THE STAGE
BUSINESS.

NEW YORK:
THE DE WITT PUBLISHING HOUSE,
No. 33 ROSE STREET.

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CAST OF CHARACTERS.

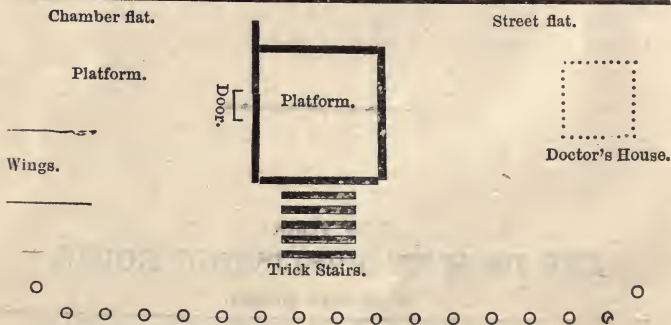
As performed by Dumont's Minstrels, Philadelphia, Pa.

THE YELLOW KID.....Hughey Dougherty.
BALDY SOURSJohn E. Murphy.
NELSECharles Turner.
"WAIT TILL IT GETS DARK".....Matt Wheeler.
LIZ, the girl with the big hat.....Dave Foy.
DOCTOR PILLS.....J. De Angelis.
HOGAN, owner of the alley.....James McCool.
SCHULTZ, the shoemaker.....Harry C. Shunk.
POLICKMEN.....Dumont and Goldrick.
CUSTOMERS.....Kane and Dempsey.
CRIPPLEL. C. Mettler.
MARKET WOMAN.....Edwin French.
BOYS, inhabitants of the alley, Yellow Kid's victims, and other bits of humanity,
by the rest of the company,
THE KID'S HORSE, by William Goat.

TIME—Any time the KID is around.

SCENE—THE ALLEY.

DIARGAM.



A man works the stairs, being hidden behind them.

In SCHULTZ'S room have a table, cobbler's bench, perch for parrot, and the red fire beyond table, so that SCHULTZ can light it.

In the lower compartment have HOGAN'S outfit—a table, a chair, tinker's tools etc. The signs are fixed to side of rooms, in full view of audience, and easily at tached or detached.

PROPERTIES.

Old hat, live goat, harnessed to a wagon; shinny sticks, stuffed turkey and stuffed cat, tinker's furnace, red-hot soldering iron in it, and tinker's box to go over shoulder; cobbler's bench with tools, old shoes, square clock on table, box of feathers and sure-fire pistol; trick fire-cracker, stuffed parrot, with mouth to open and hold fire-cracker; perch for parrot, old tea-kettle and pair of boots, stuffed stick for Doctor, crutches for cripple, baby for woman, butter balls and basket. umbrella attached to stout wire, and handle built out to hold a man; wire is attached to rafters above and gauged so as to swing out; it is held in place by a string in entrance until opened and ready for use; red fire on a pie-plate, with matches and fuse; signs, "Hogan, Tiinker," and "Schultz, Shoemaker," with rings to place them on nails; sign over Doctor's door, "Doctor Pills."

STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre; D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door; 1 E. First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First, Second or Third Groove.


R.

R. C.

C.

L. C.

L.

 The reader is supposed to be upon the stage, facing the audience.

THE YELLOW KID

WHO LIVES IN HOGAN'S ALLEY.

SCENE.—*The Alley. Set "slippery-day" trick stairs, c., leading up to a landing, which shows a room above and a room below. The upper room is occupied by SCHULTZ, the shoemaker; the lower room (stage) is occupied by HOGAN, the tinker. Each has a sign, and in each room there are articles for each tradesman. In SCHULTZ's room, cobbler's bench, table with clock, and shoemaker's tools. In HOGAN's room, a table, tinker's tools, and a chair.*

On L. side of stage, a set piece showing house, with sign over the door, "Doctor Pills." Street flats back the scene. (See Diagram.)

At opening MRS. SCHULTZ is seen in room above sewing. A dummy parrot is upon a perch near door leading to stair landing. A lot of boys are playing "shinny," among them BALDY SOURS, NELSE, and a lot of funny looking urchins. BALDY strikes NELSE upon shin with his shinny stick; NELSE hops and roars with pain. Boys laugh.

NELSE. Oh! You're all the time hurting me, and I won't play any more.

BALDY. I didn't mean to hurt you. Say, fellows, let's steal the Dutchman's parrot.

NELSE. No; wait till the Yellow Kid comes.

BALD. All right; we'll wait for the Yellow Kid, and the fellow that falls off the house with the umbrella, and Liz—Liz with her new theatre hat.

LIZ (*outside, L. 1 E.*). Hello, fellers!

Enter LIZ, with large hat full of extravagant flowers, and 4-11-44 on the front of it.

Here I am. What do you think of my new hat? Ain't it a bute?

BALD. Where's the Yellow Kid?

LIZ. He's out riding with his horse. He's got a new horse.

BALD. Oh! What do you think? The Yellow Kid's got a horse.

And here he comes! Three cheers for the Yellow Kid! (*music, Yankee Doodle, played quick.*)

Enter YELLOW KID, seated in a toy express wagon, and drawn by a real goat. The KID wears large ears, yellow gown, feet with toes to look large; in fact, to make up like the YELLOW KID as seen in pictures. The KID has extravagant business halting his "horse," the goat. Everybody gathers around him, glad to meet him.

KID. Here! Yaller, take the horse to the stable. (*a boy leads the goat and wagon out L. 1 E. and returns*) Now, fellers, we're out for fun, and must have it. Hello! here comes Hogan. (*HOGAN heard to sing off R. 1 E.*) Get a hat and a brick, somebody. (*BALDY gets an old high hat and a brick from L., and they place the brick C. with the hat over it*) Now hide, everybody. (*boys all hide off L.*)

HOGAN enters, R. 1 E., singing, with tinker's box and furnace.

HOGAN (*sees hat, C.*). Ah! There's that Dutchman's hat. I wish his head was in it; I'd kick it, just like that! (*kicks the hat and yells with pain and hops about. Boys come out and laugh at him. HOGAN is very angry at them.*)

HOGAN. It's some of your work, ye Yaller Kid. I've broke my foot, so I have.

KID. The Dutchman did it.

HOGAN. I'll have you all arrested. You're a lot of blackguards, and I'll have you all in jail before morning. (*he passes under the stairs and enters his room, grumbling and very angry. SCHULTZ is heard to talk outside, L. 1 E.*)

SCHULTZ. All right. I'll see you subsequently later.

Enter SCHULTZ, L. 1 E. He has a large stuffed turkey. As soon as he sees the boys he becomes shy of them.

SCHULTZ. Now, you boys, go right away on your business. You are a bad lot of boys, and I don't want no trouble about you. (*boys gather about him exclaiming, "Hello, Schultz—we're glad to see you."*)

KID. Where have you been, Schultzie?

SCHULTZ. I was raffling for turkeys, and I won dis turkey.

KID. How much does it weigh?

SCHULTZ. About ten or twelve or nine or sixteen pounds, I guess.

KID. Let's weigh it. I can tell by hefting it. (*aside to LIZ*) Get that dead cat. (*LIZ runs out L. 1 E. to get a dummy cat. SCHULTZ objects to allowing the boys to feel the weight of the turkey, but is prevailed upon, and as soon as the KID gets it he quickly exchanges it for the dead cat. LIZ runs out with the turkey L. 1 E. and the KID hands the cat to SCHULTZ.*)

KID. I don't believe it weighs over six pounds.

SCHULTZ. I don't care what you believe. Now I'll give this to my wife and get it roasted. (*starts to go up stairs*) Come around to-morrow and I'll give you some of the stuffing and the neck. (*boys laugh at him as he goes up and enters his room.*)

MRS. SCHULTZ (*rises*). Well, where have you been?

SCHULTZ. I won a fine turkey at a raffle. Here it is. (*gives her the dead cat.*)

MRS. S. An old dead cat! How dare you bring such a thing in here,

you sauerkraut-headed Dutchman? (*she slaps him across the face with the cat, then they exit off R. U. E. as if into another room, quarreling with violence. Boys laugh at the couple's quarrel until they exit.*)

KID. Say, fellows, let's change the signs—Hogan's for Schultz's, and the Dutchman's for the tinker's. (*boys yell with delight. They exchange the signs, placing SCHULTZ's for HOGAN's, and vice versa. Do this as quickly as possible.*)

As soon as signs are changed SCHULTZ enters his room and begins repairs on an old shoe; sits on bench, talking to his parrot, saying, "Polly wants a soda-water cracker," etc.)

KID. Cheese it! Here comes some one. (*boys all hide L. and R. as a man enters L. 1 E. with an old tea-kettle. Sees sign above.*)

MAN. Hogan! Tinker! That's the man I want. (*goes up stairs and enters SCHULTZ's room*) I want you to solder a hole in this teapot.

SCHULTZ. I'm a shoemaker. I don't fix old tin cans.

MAN. Your sign says you do.

SCHULTZ. My sign says "Schultz, shoemaker." I know what my sign says—ain't it?

MAN. Your name is Hogan, and you are a tinker.

SCHULTZ. Who is Hogan? I'm German; I ain't a mick. (*rises in anger with awl*) Get out of here! I'm no Irish—I'm no tinker. Get out! Get out! (*chases man out, who quickly descends steps.*)

MAN. I'll have you arrested for this.

[Exit, L. 1 E.]

SCHULTZ. Dot Irishman sends him up here to play tricks on me. Ah! I'll fix him some time yet. (*enters room and resumes work.*)

Boys all enter laughing. The KID utters a peculiar laugh like a high screech after each trick and when he enters.

KID. Oh golly, but ain't the Dutchman mad! Hello! Here comes somebody else. Scoot, fellers, scoot. (*they all hide again. Second man enters L. 1 E. with a pair of boots.*)

SECOND MAN. Ah! (*sees sign*) "Schultz, shoemaker." That's the fellow I'm after. (*passes under stairs and enters HOGAN's room*) Hello, Schultz!

HOGAN. Who are you calling Schultz, and what do you want?

SEC. MAN. I want a patch sewed on these boots right away.

HOGAN. I'm a tinker—I don't mend boots. Go out of here wid your joking.

SEC. MAN. Your name is Schultz, and you mend boots. That's what your sign out there says.

HOGAN. You ought to go to school and learn to read. My name is Hogan.

SEC. MAN. Your name is Schultz, and you mend boots.

HOGAN. You're a liar! Get out of here. (*grabs hot soldering iron from furnace and chases the man out of room and out L. 1 E.*) Come back here again and I'll throw you into the sewer. My name is Schultz, is it? (*burns hand with hot iron*) Ouch! I've burnt my hand. (*suddenly sees sign over his room—goes up and looks at it—takes down sign—turns it upside down*) Well, it don't spell Hogan that way. (*suddenly sees his sign above*) Hello there! (*runs up steps*) Come out here! Come out here! (*SCHULTZ comes out*) Look at that sign!

SCHULTZ. I know it's there. Mind my own business and I'll mind yours.

HOGAN. Here's your sign. Sausagemaker! Take it. Now give me mine.

SCHULTZ. Take your old bunch of shamrocks! *(they exchange signs)* Now go down stairs quick.

HOGAN. Get out, you Dutch herring! Go get your hair cut.

SCHULTZ. Get out, you Irish potatoes, old micky, St. Patrick!

HOGAN. Don't you dare come out on St. Patrick's day wid that yellow hair! *(they work up into a war of words.)*

SCHULTZ. Go into your cage, you baboon!

HOGAN. Get in the sauerkraut barrel!

SCHULTZ. Bah! Bah!

HOGAN. Bah yourself, you Dutch switzer cheese. These foreigners make me tired. *(enters his room, and SCHULTZ enters his. Boys come out, led by the KID, and laugh at the mischief they have done.)*

KID. Say, fellers, we ain't had no fun with the Doctor. We'll knock at his door and run. *(all go to the Doctor's door and knock, then all run across stage and out R. 1 E. KID shouts, "Run, Liz—run, Liz," and BALDY shouts, "Scoot—scoot, everybody!" DOCTOR comes from house—looks about.)*

DOCTOR. I thought somebody knocked at my door. Imagination, perhaps—imagination. *(enters house. Boys return and laugh.)*

KID. We've got the old Doctor started. Now let's keep it up. *(all go to door, knock and run off as before, with the same exclamations. DOCTOR comes out quickly.)*

DOCTOR. Ah ha! It's that Yellow Kid and his gang. I'll get a club and lay for them. *(enters house. Boys return and go to door, knock again and scamper off as before. DOCTOR dashes out with club and strikes out wildly with it, and hits himself in the face.)*

DOCTOR. Ah! I nearly had them that time. Now I'll lay right behind the door, and this time I won't miss them. *(chuckles and enters house. Boys return laughing.)*

KID *(to LIZ)*. Why don't you keep out of the way, Liz? You know you can't run. *(BALDY is over R. C. Boys all sneak to DOCTOR's door at KID's motions. They knock at door and run off R. DOCTOR comes out and beats BALDY, who is stooping over tying his shoe. After being struck about four times BALDY looks up, sees the DOCTOR and dashes off L. 1 E. DOCTOR aims a blow at him, misses him, and falls. DOCTOR rises and exits into house, all doubled up and limping. Boys return from R. and BALDY from L. 1 E.)*

BALDY. Why didn't you tell me he was hitting me?

KID. Why didn't you run, like the rest of us? Cheese it! Here comes somebody else.

Enter CRIPPLE, L. 1 E., on crutches, and both feet wrapped in linen.

CRIPPLE. Boys, can you tell me where I can find Doctor Pills?

KID. Right up here. Say, boys, we'll knock at the door for him. *(they lead CRIPPLE up to door and knock, then all dash pell-mell off R. 1 E. DOCTOR rushes out with club—beats CRIPPLE until he falls, then beats him unmercifully as he shouts, "Oh, Doctor, don't!" DOCTOR discovers his mistake, helps CRIPPLE to arise, and assists him into house, vowing vengeance on YELLOW KID and all his gang.)*

Boys return, laugh, and at that moment WOMAN enters L. 1 E. with baby.

WOMAN. Boys, where's the Doctor's office?

KID. Right up here. We'll knock at the door for you. *(they lead her to DOCTOR'S door and knock, then dash off R. 1 E. DOCTOR rushes out with club and beats the WOMAN until he discovers his mistake—apologizes and leads her into house. Boys return and laugh at the success of their tricks.)*

KID. Say, boys, let's have fun with the Dutchman's parrot. Polly wants a cracker. I'll give it a cracker. *(shows dummy fire-cracker, a bit of wood painted red, with a real fuse. He goes up steps, then lights the fire-cracker with match, places it in parrot's mouth, and hastens down steps. SCHULTZ rises.)*

SCHULTZ. Those bad boys might play a trick on my Polly. I'll take him away. *(takes parrot off perch, turns his back to audience and goes up to table, and quickly drops the parrot behind the clock and seizes a pistol, fires it, and at the same time throws up a handful of feathers which he has taken out of a box behind the clock—then he turns around looking all over for remains of parrot. Boys laugh, dance and shout, "Polly's got a cracker! Polly's got a cracker!")*

Enter POLICE OFFICER, L. 1 E.

OFFICER. What's going on here?

KID. The Dutchman has shot his wife! *(OFFICER goes up steps quickly, and boys run out R. and L. OFFICER looks into SCHULTZ'S room.)*

OFFICER. What's the matter here?

SCHULTZ. Dem boys play tricks on my Polly. My Polly is flew de coop!

OFFICER. You make less noise or I'll pull you in.

SCHULTZ. Go and find my Polly. I want my Polly.

OFFICER. Don't bother me with your Polly. I'll give you a ride in the patrol wagon if I catch you outside. *(starts to come down stairs, when the stairs are flipped and he tumbles down and sprawls on the ground—rises and capers about.)*

Enter SECOND POLICE OFFICER, L. 1 E.

SECOND O. What's the matter?

FIRST O. That Dutchman up there is shooting off pistols. Go up and make him stop it.

SEC. O. You bet I will. *(goes up. FIRST O. laughs and keeps saying to audience, "Watch him come down those stairs. Oh, they won't do a thing to him." SECOND O. in the meantime is talking to SCHULTZ—warning him to keep quiet or he'll arrest him, and wants no back talk. Then he descends steps. They do not flip with him, and he comes to FIRST O., who is in a fit of laughter, and taps him on the shoulder. He looks up and is thunderstruck to see that SECOND O. did not tumble down the stairs. He looks very doleful and disappointed.)*

FIRST O. How did you come down stairs?

SEC. O. On my feet. How did you come down?

FIRST O. On my neck! I'd rather come down that way—it's quicker.

[They exit arm in arm, L. 1 E

(Boys all come out and laugh at POLICEMAN'S mishap.)

KID. Did you see the cop skate on his ear?

Enter WOMAN, L. 1 E., with five rolls of dummy butter in her basket. Boys stop her, c.

WOMAN. Do you want to buy any butter? *(Boys ask the price, the*

quality and the strength of butter, just to attract her attention and steal it out of her basket. Soon as it is all taken out the KID exclaims, "We don't eat butter!")

WOMAN. If you ever stop me again I'll have you all arrested!

[She exits, R. 1 E.]

KID. Now, boys, we'll grease the sidewalk and the steps, and shout fire! Everybody will run out and break their necks.

KID and BALDY grease the stage in front of stairs, the other boys grease the stairs. Then KID and BALDY slip and fall all over the stage until Policemen enter L. 1 E. Police attempt to drive the boys off, but they fall on greased places. The Butter Woman runs on R. 1 E. and falls.

At this moment red fire is lighted in SCHULTZ's room, and a cry of fire is raised by boys and people in house. Policeman runs up steps, SCHULTZ throws mattress out and HOGAN dashes up steps to save property. Then everybody comes down the slippery-day stairs in the following order, stairs being flipped for each: First, the Policeman, then HOGAN, then SCHULTZ, who rolls over and over after falling; then LIZ comes down the stairs, she having gone above from wings for that purpose. As soon as LIZ comes down the stairs BALDY swings out from R. 1 E., clinging to handle of an opened umbrella, which enables him to be about four or five feet above stage. YELLOW KID pelts everybody who falls down stairs with butter balls.

As soon as BALDY swings across stage clinging to umbrella, ring down

CURTAIN.

WON BACK.

A PLAY IN FOUR ACTS.

BY CLIFTON W. TAYLEUR.

Six male, four female, characters. A play written in the same vein as "Held by the Enemy," "Shenandoah," "Across the Potomac," and other great New York successes. Mr. Tayleur has written many successful plays for Maggie Mitchell, Frank Chanfrau, and others, but this striking picture of the stirring times of the Great Rebellion surpasses them all. Costumes, civil and military of the period. Scenes, two interiors, and one landscape with Confederate camp, easily managed. Time of playing, two hours and thirty minutes.

PRICE.....25 CENTS.

SYNOPSIS OF EVENTS.

ACT I.—Drawing-room, Arlington, Washington—1860.

"Whom first we love, you know, we seldom wed;
Time rules us all: and life, indeed is not
The thing we planned it out, ere hope was dead,
And then, we women cannot choose our lot."

In fetters—The rivals—North and South—The coy widow—A noted duelist—An old affection—The dismissal—The rivals meet—"You shall answer for this"—Farewell.

ACT II—Same Scene—1860.

"Who might have been—Ah, *what*, I dare not think!
We all are changed. God judges for the best.
God help us do our duty, and not shrink,
And trust in Heaven humbly for the rest.

Broken ties—A Vassar girl's idea of matrimony—A Washington savage—Schooling a lover—Affairs of honor—The Northern fire-eater—The missing challenge—Betrothed.

ACT III.—Drawing-room in New York Hotel—1861.

"With bayonets slanted in the glittering light
With solemn roll of drums,
With starlit banners rustling wings of night,
The knightly concourse comes."

To arms! To arms!—Stand by the flag—A woman's duty—A skirmish in the parlor—On to Richmond—Reunited—The passing regiment.

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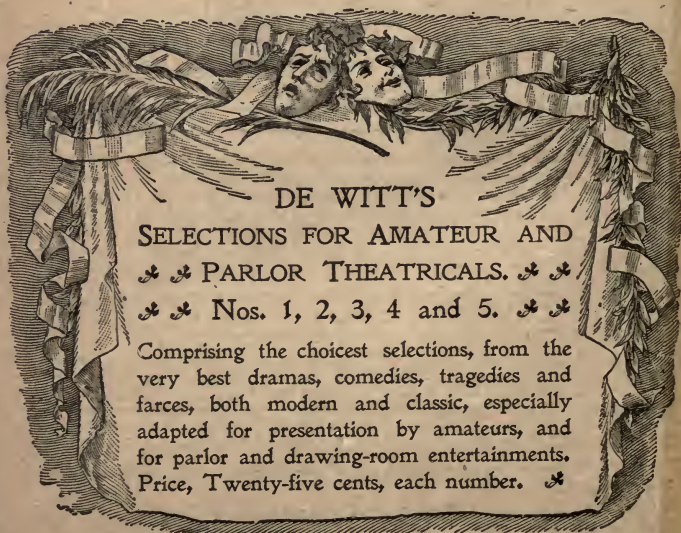
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